

# L. M. GOTTSCHALK

## KOMPOSITIONEN FÜR KLAVIER

Zu zwei Händen.

	n. M.
s Op. 2. Bamboula, Danse de Nègres . . . . .	1 50
m " 3. La Savane . . . . .	1 —
m " 4. Ossian. 2 Ballades . . . . .	— 80
m " 5. Le Bananier, Chanson nègre . . . . .	— 60
m " 6. Colliers d'or, 2 Mazurkas . . . . .	à — 60
m " 8. La Moissonneuse, Mazurka . . . . .	— 80
s " 9. Le Songe d'une nuit d'été, Caprice . . . . .	— 80
s " 10. La Chasse du jeune Henri . . . . .	2 —
m " 11. Le Mancenillier, Sérénade . . . . .	1 20
m " 12. Danse ossianique . . . . .	1 —
m " 13. Jérusalem (J. Lombardi) Fantaisie . . . . .	1 50
s " 14. La Jota Aragonesa . . . . .	— 60
s " 15. Le Banjo . . . . .	1 —
m " 16. Dernière espérance . . . . .	1 —
m " 17. Marche de nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka . . . . .	— 80
s " 22. Souvenir d'Andalousie . . . . .	1 —
s " 23. Chant du Soldat . . . . .	1 50
m " 24. Sospiro, Valse poétique . . . . .	1 —
m " 25. Les Foliets, Polka brillante . . . . .	— 60
m " 26. Ricordati, Méditation . . . . .	— 80
m " 27. La Naiade, Polka de salon . . . . .	1 —
m " 28. Reflets du passé, Méditation . . . . .	— 80
s " 29. Apothéose, Marche solennelle . . . . .	1 50
m " 30. Minuit à Séville, Caprice . . . . .	1 20
s " 31. Souvenir de Porto-Rico . . . . .	1 20
m " 32. Pastorella e Cavagliere, Caprice . . . . .	1 50
s " 33. Danza . . . . .	1 20
s " 34. Columbia, Caprice américain . . . . .	1 50
m " 35. La Gitanella, Caprice . . . . .	— 80
m " 36. Fantôme de bonheur, Caprice . . . . .	1 20
m " 37. Ojos Criollos (Les yeux créoles) . . . . .	— 60
s " 38. Manchega, Etude de concert . . . . .	1 —
s " 39. Souvenir de la Havane . . . . .	1 20
s " 40. Printemps d'Amour, Mazurka . . . . .	1 20
ss " 41. God save the Queen . . . . .	1 —
s " 42. La Chute de feuilles, Nocturne . . . . .	1 50
s " 43. Polonia . . . . .	1 50
m " 44. O ma charmante! épargnez moi! Caprice . . . . .	— 80
m " 45. Suis-mois! Caprice . . . . .	1 —
s " 46. Murmures éoliens . . . . .	1 50
m " 47. Berceuse (Cradle song) . . . . .	— 80
s " 48. L'Union, Airs américains . . . . .	1 50
m " 49. La Colombe (The Dove), petite Polka . . . . .	1 —

	n. M.
m Op. 50. Réponds-moi, Danse cub., arr. par C. Wachtmann . . . . .	— 80
s " 51. Home, sweet home (Charme du Foyer) . . . . .	1 —
s " 52. Miserere du Trovatore, Paraphrase . . . . .	1 50
s " 53. La Gallina, Danse cubaine, arr. par C. Wachtmann . . . . .	1 —
s " 54. Impromptu . . . . .	1 50
s " 55. Le Cri de Délivrance . . . . .	1 50
m " 56. Caprice élégiaque . . . . .	1 —
s " 57. Grand Scherzo . . . . .	1 20
s " 58. Trémolo, Etude . . . . .	1 20
m " 59. Pasquinade, Caprice . . . . .	— 60
m " 60. Morte! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 62. Pensée poétique . . . . .	— 60
s " 63. Dernier amour, Etude . . . . .	1 —
s " 64. Bataille, Etude . . . . .	1 50
m " 65. Solitude . . . . .	— 80
m " 66. Ses Yeux, Polka . . . . .	1 50
m " 67. Grande, Tarantelle . . . . .	1 80
ss " 68. La Favorite, Fantaisie . . . . .	2 —
s " 69. Grande Fantaisie triomphale sur l'hymne nationale brésilien . . . . .	1 80
m " 70. Jeunesse, Mazurka brillante . . . . .	— 80
m " 71. Orfa, Grande Polka de salon . . . . .	— 80
m " 72. Radieuse, Grande Valse de concert . . . . .	1 20
s " 85. 6 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 86. Danse des Sylphes. Oeuvre posthume . . . . .	1 80
s " 87. 7 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	1 20
s " 88. Hercule, Etude. Oeuvre posthume . . . . .	1 50
ss " 89. Le Carnaval de Venise, Caprice et Variations. Oeuvre posthume . . . . .	1 80
s " 90. 8 <sup>me</sup> Ballade. Oeuvre posthume . . . . .	2 —
s " 91. Variations sur l'Hymne Portugais . . . . .	2 —
m Amour chevaleresque, Caprice . . . . .	1 —
m Andante de la Nuit des Tropiques . . . . .	1 50
m Le Chant du Martyr . . . . .	1 —
m Dans les Nuages, Schottisch . . . . .	1 —
s Galop de concert, Caprice . . . . .	— 80
s Mazurka . . . . .	— 60
s La Mélancolie, Etude d'après Godefried . . . . .	1 —
m Pensive, Polka-Rédowa . . . . .	— 80
m Le Poète mourant, Méditation . . . . .	— 60
m La Sourire d'une jeune Fille, Grande Valse . . . . .	1 —
m Souvenir des Ardennes, Mazurka de salon . . . . .	1 20
m Souvenir de Bal, Caprice . . . . .	— 80

Zu vier Händen.

	n. M.
m Op. 5. La Bananier, Chanson nègre . . . . .	— 80
m " 14. La Jota Aragonesa, Caprice . . . . .	— 80
m " 16. Dernière Espérance. Méditation . . . . .	1 —
m " 17. Marche de Nuit . . . . .	1 —
m " 21. L'Étincelle, Mazurka sentimentale . . . . .	1 —
m " 22. Souvenir d'Andalousie . . . . .	1 50
m " 37. Ojos Criollos (Les yeux créoles), Caprice brill. . . . .	— 80
m " 40. Printemps d'Amour. Mazurka . . . . .	1 20
m " 47. Berceuse . . . . .	1 —
m " 50. Réponds moi. (Di que si.) Danse cubaine, Caprice brillant . . . . .	1 20
s " 52. Miserere du Trovatore . . . . .	1 50

	n. M.
m Op. 53. La Gallina, Danse cubaine . . . . .	1 20
s " 58. Trémolo, Grande étude . . . . .	1 80
m " 59. Pasquinade, Caprice . . . . .	— 80
m " 60. Morte!! Lamentation . . . . .	— 80
s " 61. Marche funèbre . . . . .	— 80
m " 66. Ses Yeux, Polka de concert . . . . .	1 50
m " 67. Grande Tarantelle . . . . .	1 80
s " 69. Grande Fantaisie triomphale sur l'Hymne national brésilien . . . . .	1 80
m " 71. Orfa, Grande Polka de salou . . . . .	— 60
m " 72. Radieuse Valse de concert . . . . .	2 —
m Le Poète mourant, Méditation . . . . .	— 80

m = mittelschwer. s = schwer. ss = sehr schwer.

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# Rosemary

(Remembrance)

Intermezzo

Tempo alla Gavotta

PERCY ELLIOTT

PIANO

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à Madame PANTHÈS  
Professeur au Conservatoire de Genève

# LES MUSES DANS LA FORET

RONDO

XVIII<sup>me</sup> Siècle

Recueilli par  
Lucien de Flagny

Joué par Wladimir Cernikoff

Adhémar de Flagny

Andantino en écho

PIANO

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# Mélodie

S. Stojowski, Op. 1. N° 1

Andantino.

PIANO.

*p molto cantabile*

*a tempo*

*poco rit.*

*cresc.*

*rall. e dim.*

*espress.*

Copyright 1891 by H. B. STEVENS & Co.

# GIPSY'S LAMENT

Zigeunerklage

Who calls?

One that attends your ladyship's command.  
(Two Gentlemen of Verona)

My voice is ragged; I know I cannot please you.  
I do not desire you to please me, I do desire you to sing:  
(As you like it.)

George Aitken

Op. 20

Broadly  $\text{♩} = 60$

With much expression and rubato

PIANO

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*à Madame*

Mennechet de Barival

LE

**MANGENILLIER**

Sérénade

POUR LE

*Piano*

PAR

**L.M. GOTTSCHALK.**

Op. 11.

N<sup>o</sup> 41183

R. M

Propriété des Editeurs.

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# LE MANCENILLIER.

SÉRÉNADE

par

L. M. GOTTSCHALK

(de la Louisiane)

Op. 11.

PIANO.

Malinconico.  $\text{♩} = 92$

*p* bien rythmé.

*ben misurato. pp*

*pp*

*p*

*misterioso.*

*ben cantato ma molto semplice.*

*p* très rythmé.

Ped.

\* Ped.

*dimin.*

\* Ped.

\* Ped.

8<sup>a</sup>

*p leggiero.*  
*ben cantato mesto.*

*toujours bien rythmé*

*tr*

8<sup>a</sup>

*tr*

*bien rythmé.*

*Ped.*

*dim.*

*\* Ped.*

*mf marcato il canto.*

*Ped.*

*con grazia e semplice.*

*legg*

*2 Ped.*

*marcato il canto.*

*toujours bien rythmé.*

*semplice.*

*Ped.*

*\* Ped.*

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Starts with a treble clef and a key signature of two flats. The first staff has a *mf* marking. The second staff has a *Ped.* marking. There is an asterisk (\*) at the end of the system.
- System 2:** The first staff has a *con grazia.* marking. The second staff has a *2 Ped.* marking. There are *Ped.* markings and asterisks (\*) at the end of the system.
- System 3:** The first staff has a *f* marking. The second staff has a *pp leggierissimo.* marking. There are *Ped.* markings and asterisks (\*) at the end of the system.
- System 4:** The first staff has a *pp* marking. The second staff has a *bien rythmé.* marking. There are *Ped.* markings and asterisks (\*) at the end of the system.
- System 5:** The first staff has a *scintillante.* marking. The second staff has a *marcato il canto.* marking. There are *Ped.* markings and asterisks (\*) at the end of the system.

(1) Passez au singe  $\text{♩}$  ad libitum.

First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line, followed by a series of chords. Bass staff provides harmonic support with chords. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *con grazia.*, *legg.*, and *p*. A marking '2 Ped.' is present above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with a dashed line and '8a' marking above it. Bass staff has chords. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *f* and *pp leggerissimo.*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a dashed line and '8a' marking above it. Bass staff has chords. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *p* and *scintillante.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a dashed line and '8a' marking above it. Bass staff has chords. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *marcato il canto.*

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a melodic line, followed by a series of chords. Bass staff provides harmonic support with chords. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *con grazia.* and *p*.

8<sup>a</sup>.

*leggerissimo.* *bien rythmé.* *cantato.* *con malinconia.* *dim.*

8<sup>a</sup>.

*dim.* *Ped.*

*malinconico.* *ben cantato ma molto semplice.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8<sup>a</sup>.

*cantato.* *Ped.*

8<sup>a</sup>.

*dim.* *mesto.* *bien rythmé la basse.*



8<sup>a</sup> *tr* *très rythmé.*

*f* *streppido.* *ff* *m.g. m.d.* *marcato.*

*sonore mais p*

*mf bien rythmé.*

Ped. \* Ped. \* Ped. \*

*con grazia.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*dim.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*con impeto.*

*g. d.* *con forza.* *g.* *p subito.*

Ped. \* Ped. \* Ped. \* Ped. \*

*con grazia.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.* *ff brillante.*

Ped. \* Ped. \*

*mf* *marcato il canto.*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

8<sup>a</sup>

*brillante.*

*p*

Ped. \*

Ped. \*

8<sup>a</sup>

Ped. \*

*sempre marcato il canto.*

Ped. \*

8<sup>a</sup>

*elegante.*

Ped. \*

Ped. \*

8<sup>a</sup>

Ped. \*

Ped. \*

8<sup>a</sup>

Ped. \*

Ped. \*

8<sup>a</sup>

Ped. \*

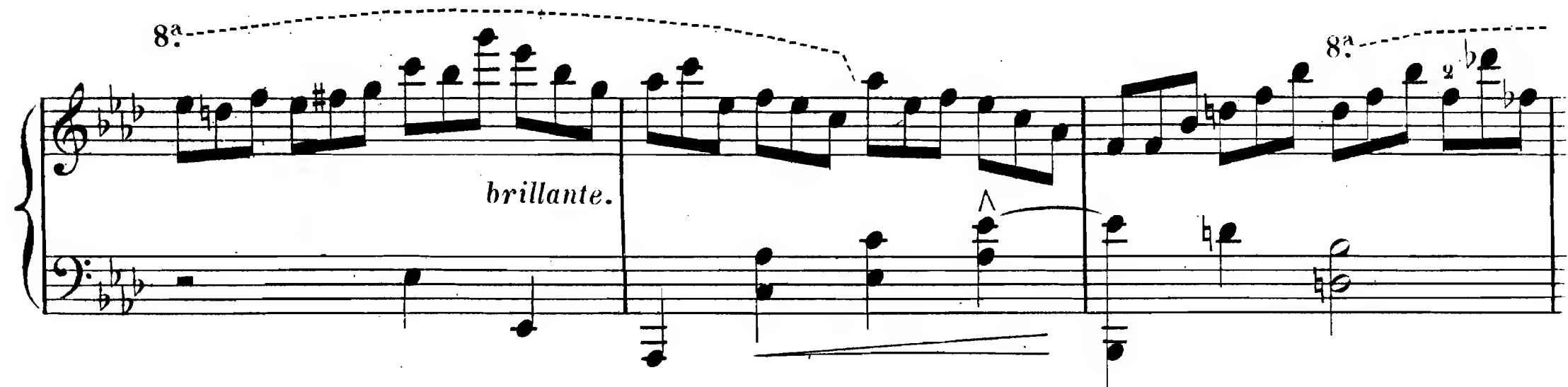
Ped. \*



First system of musical notation. The treble clef staff features a rapid, ascending and descending scale-like passage, marked with an 8va (octave) sign. The bass clef staff contains a few notes, including a double bass note marked with an 8. The dynamic marking *ff* (fortissimo) is present.



Second system of musical notation. The treble clef staff continues the rapid, ascending and descending scale-like passage, marked with an 8va (octave) sign. The bass clef staff contains a few notes, including a double bass note marked with an 8.



Third system of musical notation. The treble clef staff continues the rapid, ascending and descending scale-like passage, marked with an 8va (octave) sign. The bass clef staff contains a few notes, including a double bass note marked with an 8. The word *brillante.* is written above the bass staff. A crescendo hairpin is visible below the bass staff.



Fourth system of musical notation. The treble clef staff continues the rapid, ascending and descending scale-like passage, marked with an 8va (octave) sign. The bass clef staff contains a few notes, including a double bass note marked with an 8. A crescendo hairpin is visible below the bass staff.



Fifth system of musical notation. The treble clef staff continues the rapid, ascending and descending scale-like passage, marked with an 8va (octave) sign. The bass clef staff contains a few notes, including a double bass note marked with an 8. A crescendo hairpin is visible below the bass staff.



8<sup>a</sup> *streppido.*

*cres* - - - - *cen* - - - - *do*

8<sup>a</sup> *grandioso.*

*con forza.* *martele.*

Ped. \*

8<sup>a</sup> *bien mesure.* *streppido.*

*fff* *fff*

Ped. \*

8<sup>a</sup> *streppido.*

*fff* *Ped.* *streppido.* *Ped.* \*

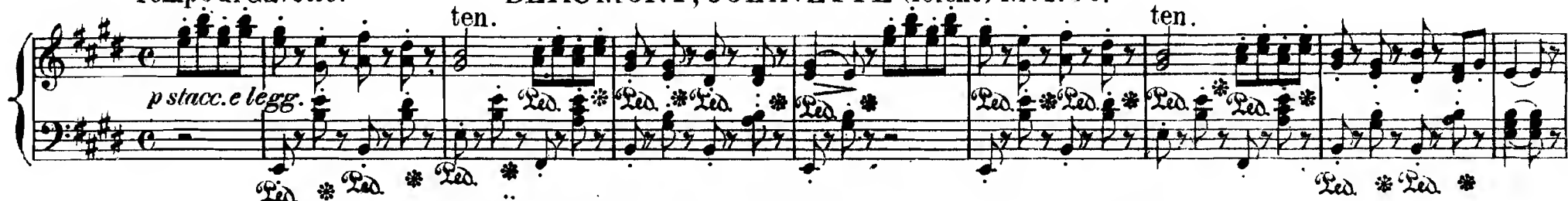
8<sup>a</sup> *sempre ff* *fff*

*3* *3* *3* *3*

Tempo di Gavotte.

BEAUMONT, COLINETTE (leicht) M. 1.50.

ten. *p stacc. e legg.*



CONRÄDER, SCHLARAFFEN QUADILLE (leicht) M. 1..

*p*



8

COSTA, LA PECADORA, Habanera (mittelschwer) M. 1. 75.


*con molto grazia.*



Allegro.

GOBBAERTS, FARANDOLE (leicht) M. 1.50.

*p*



Andante.

HARTOG, UN PETIT RIEN (leicht) M. 1.50.

*pp dolce.*



Moderato con molto di moto.

d'ORSO, HABANERA (leicht) M. 1. 50.

*gioiale*



Moderato.

RENAUD, PIERRETTE, Air de Ballet (mittelschwer) M. 1.25.

*p leggiero e grazioso*



BEHR, PARMi LES ROSES, Mazurka de Salon (leicht) M. 1.50.

Allegretto.

*riten. un poco*

*a tempo.*

*riten. un poco*

*a tempo.*

*p grazioso e legg.*



SMITH, TYROLIENNE (mittelschwer) M. 2..

*p*



Propriété pour tous pays

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